dazzling material or colour. It is, of course, outline and colour, that are the implements, by the judicious use of which, elegance is attained, and the different materials available, are of course mainly valuable, in the degree in which they contribute to these elements. Intrinsic, or mercantile value, has hardly any concern with the effect of a work of art, as such, and it would rather betoken a want of skill in the designer, should the main attraction be the price, or the scarcity of the material. And, the use of the richest treasures of the quarry, or the mine, will never entirely supply the want of beauty of form and happy arrangement of colour, unless they have also and chiefly, evidence of the application of design.

The decorations, therefore, though they may court examination, and afford an increasing fund of delight, should never be in opposition to the purpose of an apartment. And, in all other particulars, they must be equally accordant, not only as regards the time of day at which the room will be occupied, but also, so that the decorations may not be inexpressive of the use. Thus an entrance, which is little more than a passage, is hardly the place for great enrichment, as any thing intended to detain the eye, would there inevitably fail in its effect. Nothing more than a passing effect of magnificence, such as may be a fitting preparation, and a medium between the plainness—speaking comparatively—of the exterior, and the ornamental character of the principal rooms, should be attempted. The quantity of light admitted would also be for similar reasons, a point for judicious management. Still, the decoration may appropriately convey some intimation, in a dwelling, of the tastes of the owner, and in a public building, of the purpose which it serves. The doorways to the different rooms, also, instead of being quite uniform, as they frequently are, might be judiciously varied in details, so as to bespeak the nature of the apartment, to which they open.—The principle, generally pertaining to entrances, may be considered likewise applicable to a large hall of entrance, with the exception, that the size may give it an appearance of purpose, in some measure to be associated with that of an ante-room, where it may be necessary to pause, or wait, and where consequently, some occupation for the eye may be pleasing and desirable. And, where space for the disposal of works of art, is not otherwise adequate, this part of the house becomes of too great value, to allow of the rigid application of our principle. Mr. Eastlake approves of the common practice of placing sculpture in the principal hall; for, a statue having an advantage which a painting generally has not, that of being seen from any point of view, may command attention where an oil painting would not. If paintings be placed there, they should be in fresco, since these do not require the best light, and can be examined from several stations.—Ante-rooms are better adapted for decoration which courts examination, than halls, because of their obvious purpose, and they may therefore claim a different treatment to either libraries or dining rooms, where the attention is supposed to be otherwise engaged. But, in general amount of embellishment, they should be strictly subordinate to the rnoms, of which they are the entrances.—Staircases may be classed with halls, and here the objections, urged against large historical or allegorical subjects in ceilings, may be considered. The decorations, here and in all cases, should "appear to grow out of, and complete the architecture.—In a dining room, it may be questioned, whether the time at which it is used, and the purpose to which it is almost confined in many houses, will render much use of painting desirable. Mr. Eastlake thinks that portraits of celebrated individuals, and landscapes, though they are not likely to be duly examined, at the time during which the principal purpose of the room is fulfilled, may convey associations, to which the spectator is supposed to be alive at all times. But he allows, that a dining room, used for nothing else, is not the place where fine works of art should be bestowed, and he recommends small frescos and arabesques, having an air of elegance and festive splendour, in great variety, calculated to please the eye and the imagination, merely.—In libraries, it seems to have been much the custom, to banish every thing that might interfere with the supposed only purpose of the, apartment. But in the library of a man of taste, or of an artist, paintings and sculpture cannot be deemed always obtrusive; but coloured decoration should be used sparingly, and with judgment, being perhaps almost confined to the books themselves, or their cases. Still, the introduction of stained glass carries with it so many beautiful associations, that we might be disposed to retain it, where the mode of decoration would seem rather to aid, than to be opposed to the character of this place of study and meditation.—In most of the particular principles, to be considered in the decoration of drawing rooms, there would appear to be less danger of mistake than in other cases, since this being the apartment always devoted to hours of leisure and enjoyment; the decoration is governed only by such principles as we have before mentioned. The highest efforts of the pencil or the chisel, will obviously find here their most appropriate locality.

In the choice of materials, we seem to have a larger number for the exercise of art, than have hitherto been available, yet it is remarkable that few of them are employed to any extent. Plastering, paper-hanging, painting, and gilding, to which are added, festoons of drapery, are not the only means at hand; and yet it is by very slow degrees, that other resources are brought into use. We have native marbles, which may be obtained at a moderate expense, and which almost equal those of Italy; porcelain slabs and tiles can be prepared and enriched with paintings; and the beauty of the natural appearance of foreign and English woods is, as we have said, quite unappreciated. The resources of glass and enamel, whether used colourless, stained, or in the form of mosaic, are scarcely examined. Glass and porcelain might be employed more frequently than at present, not only for enrichments on walls, for panels of shutters and doors, and for handles, but for many other purposes, as the shafts of columns, in which, it has been suggested, a very beautiful effect would be produced by making them with a gilt metal core in the centre of a glass tube. Marble cement, scagliola, parquetried floors, wrought and cast iron, and stamped leather are all materials, with which every body is acquainted, but which it is remarkable, are very sparingly used in interior decoration. The discovery of the electro-type and electro-gilding, which might afford the means of most delicate enrichment, has hardly been turned to any account. Indeed, it is curious, that whilst these and similar inventions might be constantly enlisted, there should seem to be so little anxiety, to produce novelty of effect by such obvious and legitimate means. It ought not to be necessary to repeat now, that, in the words of M. de Chateauneuf, "the most durable materials are the most economical, and they carry with them a nobleness of appearance, not attainable by even lavish ornaments, costly at first, yet of a perishable nature. Consider what large sums are expended in the course of a few years, in keeping up houses that have to be repaired or refitted up, from time to time, as regards all but their bare walls, in consequence either of the materials getting soiled and shabby, or of the changes of fashion which, having been the only guidance in matters of taste at first, must continue to be consulted or conformed to, otherwise the whole looks out of date; whereas, that which is originally beautiful, independently of any particular fashion of the day, will so remain, let the caprice of fashion change as it will. I do really believe, there are many rooms that would have cost their owners less, had they been entirely lined with marble, and otherwise ornamented with fresco painting and mosaic, than they have done, in consequence of being furbished up every now and then by decorators and paper-hangers; and often in very questionable taste, while after all, the effect at the time, is at the best of an inferior kind." Architects cannot too strongly impress these considerations, evident to themselves, upon the public.

Some novelty would be gained in interior decoration by following the principle of Gothic architecture, which makes all construction apparent. Thus the hinges of doors could be shown, and in some apartments the beams and joists could be chamfered, and moulded, so as to produce an effect, superior to that of a flat, unbroken surface of plaster. Of course, in all such modifications, it is necessary to consider whether the previous method has really any recommendation; for if, as in the prevention of the passage of sound, in the case of the ceiling, the object could not be as well attained in the altered method of construction, it would not be desirable to make any change. Plaster work, not being adapted to represent any other material, should be treated precisely as what it is. Therefore, it appears a very useless and unsatisfactory attempt to show the joints, in imitation of masonry. A more appropriate enrichment would be by stamping a pattern upon it, whilst wet, being somewhat similar to the ornament of the Alhambra. Colour might, perhaps, be given to the surface, or the hollows, by the same process; and should this be accomplished, several colours might be printed at once, as in one method of block calico printing.

ROYAL INSTITUTE OF ARCHITECTS.

An ordinary meeting of the Institute was held on Monday evening last, Mr. Tite, V.P., in the chair. Amongst the donations announced was Mr. David Roberts's fine work on the Holy Land, presented by Mr. S. Angell, V.P., which the chairman justly eulogized as honourable to English art. The first copy of a new edition of the catalogue of works in the library was laid on the table.

A communication having been received from Mr. J. B. Papworth, stating that he had retired from the practice of the profession, the meeting, with expressions of considerable respect, unanimously elected Mr. Papworth an honorary member. By a coincidence, Mr. J. W. Papworth was admitted a fellow at the same meeting. We were glad to hear that a number of Mr. Papworth's friends in the profession have subscribed to present to him some slight testimonial of esteem.

Mr. Donaldson read a letter from M. Girault de Prangey, of Paris, acknowledging the honour of his election as corresponding member.

Mr. Angell then read a paper descriptive of the ancient city of Syracuse, which we shall give at length next week.

Mr. Scoles, honorary secretary, exhibited a drawing of an ancient bath in Syracuse (he considered it Roman), the vault of which was formed by series of earthen cylindrical tubes, each something like a wine-bottle with the bottom out, the smaller end of which entered the larger end of the tube next it, and so without involving the principle of the arch, formed a vault, in this case seven feet in span. The tubes were filled with cement, and covered on the top with a layer of tiles.

Mr. Donaldson communicated a paper by Mr. Browning, architect, on a mode of measuring and valuing carpenters' and joiners' work, with the view of obtaining greater correctness than by the mode now pursued.

The Chairman said, architects had been told recently, in a work which had attracted some notice, that this was a matter with which they should have nothing to do. But the fact was, they couldn't help it, and moreover would not do their duty towards their employers if they neglected attention to it. He had himself no liking for measuring and valuing, but nevertheless he was obliged to do it. As to any change in the mode of measuring, he thought it would have to come from the operatives rather than from the profession. (?) That it was much needed there could be no doubt. The mode of measuring stone was especially empirical. Measuring first the cube stone, then "face," "bed," and "joint," as plain work; then the sunk work; then the moulded work; led to a false result. Sir Robert Smirke, at the Post Office, had struck a blow at the system when he refused to allow the bed and joint to be measured, and gave an increased price for the cube stone. The engineers had cut the knot which the other attempted to untie, by measuring the cube stone, and nothing else, including all labour in the price. This, however, was manifestly an unsatisfactory mode. Returning to the general question, architects were bound to see that their employers were fairly dealt with. It was easy to certify an amount, but no man should do so unless satisfied as to its correctness. The art could not be separated from the business. Measuring might be delegated to others, but even then

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